



BRAHMS, J. Ave Maria for 2 Sopranos and 2 Altos with Piano Acct. (L)	50
HASSE, J. A. Hostias et preces tibi for 2 Sopranos and 1 Alto with Piano Acct. (L)	50
LASSUS, O. de Agimus tibi for 3 Sopranos and 1 Alto without Piano Acct. (L)	25
MAYR, S. O Salutaris for 2 Sopranos and 2 Altos with Piano Acct. L)	50
PALESTRINA. Crucifixus for 2 Sopranos and 2 Altos without Piano Acct. (L)	50
RUBINSTEIN, A. The Naiad for Alto Solo Female Chorus and Piano Acct. (E)	65
Separate chorus parts each.	15
SCHUMANN, R. The Riverking for 2 Sopranos and 2 Altos with Piano Acct. (E)	25
RITTER, Fred. L. 95th Psalm for 2 Sopranos and 2 Altos with Piano or Organ Acct. (E)	50

L. Latin Words. E. English Words. G. German Words.

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# THE 95<sup>th</sup> PSALM, for Female Voices.

*As first sung at the Dedication of the  
Vassar Laboratory.*

Composed by  
**Frederic Louis Ritter.**  
*Op. 19.*

**Andante quasi allegretto.** *mf* **CHORUS.**

1st Sopr'o. 0 come, let us sing un-

2d Sopr'o. 0 come, let us sing un-

1st Contr'o. 0 come, let us sing un-

2d Contr'o. 0 come, let us

Accomp't. *mf*

- to the Lord: let us make a joy - ful noise un - to him; 0

- to the Lord: let us make a joy - ful noise un - to him; 0

- to the Lord: let us make a joy - ful noise un - to him; 0

sing un - to the Lord: let us make a joy - ful noise un - to him; 0



4

come, let us sing and make a joy-ful noise to..... the rock of our sal-va-tion, of

come, let us sing and make a joy-ful noise to..... the rock of our sal-va-tion, of

come, let us sing and make a joy-ful noise to the rock of our sal-va-tion, of

come,

our..... sal-va-tion. Come..... be-fore his presen-ence with

our sal-va-tion. Come..... be-fore his presen-ence with

our sal-va-tion. Come be-fore his presen-ence with

Come before his presen-ence, come with

thanksgiving, and make a joyful noise un-to him with psalms. For..... the Lord

thanksgiving, and make a joyful noise un-to him with psalms. For..... the Lord

thanksgiving, and make a joyful noise un-to him with psalms. For the Lord

thanks-

*f*

is a great God, and a great King..... of all the na - tions.

is a great God, and a great King..... of all the na - tions.

is a great God, and a great King of all..... the na - tions.

*Solo. Più vivo.*

*mf*

In..... his hand are..... the deep places of the earth:..... the

*mf*

strength of the hills..... is his..... al - so. The

*DETTO.*

*mf*

The sea..... is his, his hands,..... his hands.....

sea..... is his, his hands form the dry land, his hands.....

*cresc.*



form'd the dry..... land..... The sea..... is his, is his, he made

form'd the dry..... land..... The sea..... is his, is his, he made

CHORUS.

*p a tempo* *rall.* *<>*

*p* *rall.* O come, let us worship and bow down. let us

*p* *rall.* O come, let us worship and bow down: *a tempo.* *rall.* *<>*

O come, let us worship and bow down.

*culla voce.* *a tempo.* *culla v.*

*Anbante.* *p* *cresc.*

Let us kneel be-fore the Lord, be-fore the Lord our mak-er. O

kneel..... be-fore the Lord, be-fore the Lord our mak-er. O

Let us kneel be-fore the Lord, be-fore the Lord our mak-er. O

Let us kneel be-fore the Lord, be-fore ..... our mak-er. O

*cresc.*

The image shows a page from a musical score for a hymn. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "The Lord, how down and kneel before thee, O Lord, how down and kneel before thee." The music is in a common time signature. The vocal parts are written in a simple, homophonic style. The piano accompaniment includes chords and a melodic line with triplets. The score is marked with dynamics such as *dim.* (diminuendo) and *pp* (pianissimo).